Boston Conservatory of Music

Catalogue

1940 - 1941

26 The Fenway

Boston

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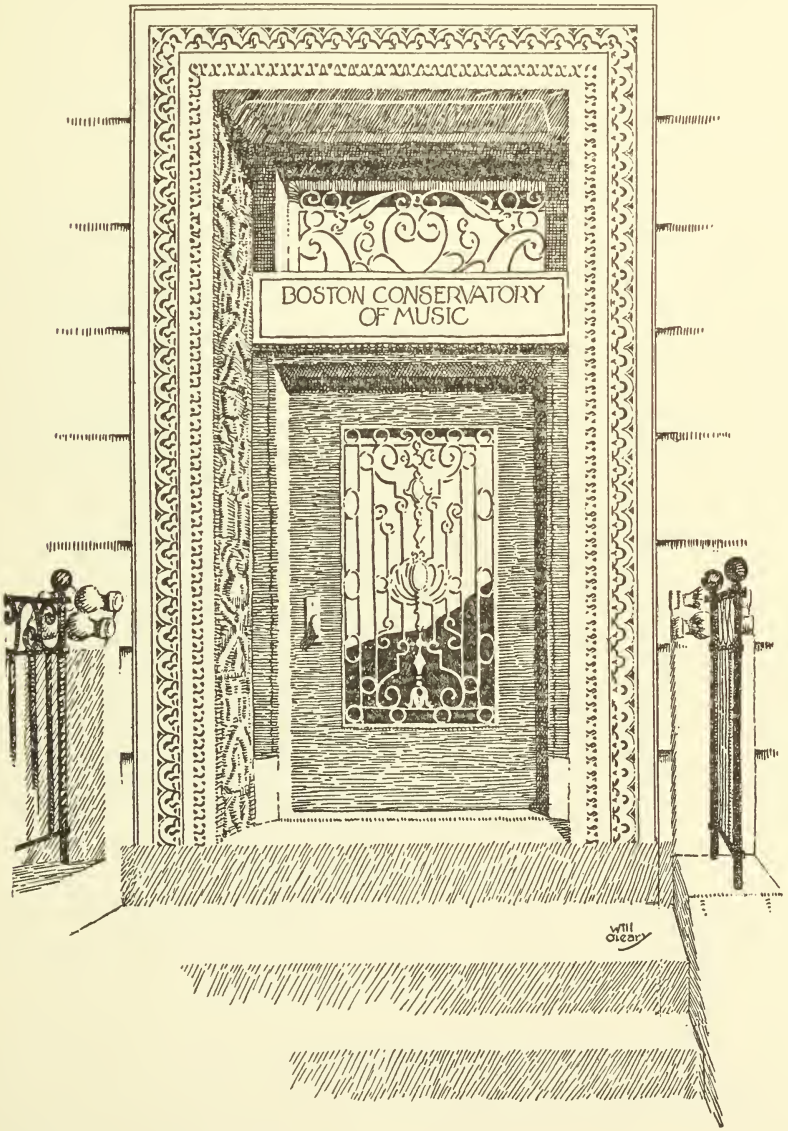

BOSTON CONSERVATORY
OF MUSIC
Will O'Leary

Calendar

1940-1941

FIRST SEMESTER

September 16, 17 ..... Entrance Examinations and Registration
September 18 ..... Instruction begins
October 12 ..... holiday, Columbus Day
November 11 ..... holiday, Armistice Day
November 28 ..... holiday, Thanksgiving Day
December 21-January 2, 1941 ..... Christmas Recess
January 20-31 ..... First Semester Examinations

SECOND SEMESTER

February 3 ..... Instruction begins
February 22 ..... holiday, Washington's Birthday
April 5-13 ..... Spring Recess
May 30 ..... holiday, Memorial Day
June 9-21 ..... Second Semester Examinations
June 21 ..... School-year ends

June 23-September 13 ..... Summer Instruction Available
July 7-August 16 ..... Summer Session (6 weeks)

1941-1942

September 15, 1941 ..... First Semester begins

Patrons

Mrs. Fred C. Cook, Brookline, Massachusetts
Mr. Emil Enna, Portland, Oregon
Mr. Carl Eppert, Milwaukee, Wisconsin
Prof. Albert Hatton Gilmer, Easton, Pennsylvania
Mr. Homer Grunn, Los Angeles, California
Mrs. Moses H. Gulesian, Chestnut Hill, Massachusetts
Mrs. Harold C. Hart, Wellesley Hills, Massachusetts
Mr. Raymond Havens, Boston, Massachusetts
Miss Helen S. Leavitt, Boston, Massachusetts
Mrs. Wharton Lowell, Kendall Green, Massachusetts
Mr. Quinto Maganini, Greenwich, Connecticut
Mana-Zucca, Miami, Florida
Mr. Daniel Gregory Mason, New York City
Mr. Charles Repper, Boston, Massachusetts
Mr. Charles Skilton, Lawrence, Kansas
Mrs. Warren A. Thorndike, Marblehead, Massachusetts
Mr. Carl Paige Wood, Seattle, Washington

THE BOSTON CONSERVATORY OF MUSIC was founded in 1867 by the eminent musician, Julius Eichberg, who was graduated from the Conservatory at Brussels with first prizes in violin and composition. After serving for many years as professor at the Geneva Conservatory, he came to Boston in 1859 to become director of the Museum Concerts, which post he held until 1866. Mr. Eichberg was widely known as a composer of chamber music, studies, songs, and operettas. Under his leadership the Conservatory gained high standing among the leading music schools, attracting students from all parts of the country. Following Mr. Eichberg's death the Conservatory carried on under the guidance of Herman P. Chelius, pianist and organist of distinction.

The Conservatory was first incorporated under the laws of Massachusetts in 1896. After several unsettled years, during which time reorganizations were effected (1905, 1914, 1920), Agide Jacchia, an honor graduate of the Conservatory of Pesaro, became director in 1920. Mr. Jacchia was a favorite pupil of Mascagni in composition and conducting, and immediately following his graduation he entered upon a brilliant career as conductor. In 1907 he came to America where he held positions as musical director of opera companies in the United States, Canada, Central America, and Mexico, and for ten years (1917-1926) as conductor of the "Pops" concerts of the Boston Symphony Orchestra. Mr. Jacchia continued as director of the school until his death in 1932.

Since 1933, the executive and educational policies of the Conservatory have been formulated and administered by a board of trustees and an advisory board of artistic directors. The faculty is composed of musicians and teachers of distinction who are capable of inspiring their students with a love and desire for the best in musical art. The courses offered cover all branches of music and at the same time include a broad academic program.

The Boston Conservatory is operated as a non-profit-making institution under a charter of the Commonwealth of Massachusetts and is fully accredited for the conferring of degrees. The Conservatory has for many years been approved by the United States Government for the training of non-quota foreign students.

For sixteen years the school was located on Huntington Avenue, opposite Symphony Hall. In 1936, it acquired its present buildings which are admirably located in "The Fenway," one of Boston's most beautiful park systems, and are easily accessible by all means of transportation. While removed from the noise and confusion of the business district and in a quiet location conducive to good study, the Conservatory is within ten minutes'

walking distance from the leading concert halls, including Symphony Hall, and the Boston Opera House. Also in the immediate vicinity are churches representing all the leading denominations, the Boston Public Library which contains one of the largest musical reference libraries in the country, and the Boston Museum of Fine Arts, located opposite the Conservatory in The Fenway.

Whether preparing for a professional career, or studying as an avocation, the student finds in Boston opportunities for the enhancement of his musical and general culture, which are unequalled anywhere in the United States. The concerts of the internationally famous Boston Symphony Orchestra and other orchestras, chamber music concerts, opera performances, recitals of local and visiting artists are invaluable in broadening the student's knowledge of musical literature, developing his critical faculties, and imbuing him with an appreciation of the highest standards in music and its performance.

Administration and Faculty

ALBERT ALPHIN, *President*
MABELLE H. PAVEY, *Secretary*

Board of Trustees

ALBERT ALPHIN
LESLIE BABBIN — GEORGE C. VIEH
HARLAN F. GRANT — NIXON WATERMAN
JONATHAN W. FRENCH, Counselor

Artistic Direction

ALFRED H. MEYER, Chairman
GEORG FIOR — GASTON ELCUS
DAVID HOLDEN — WELLINGTON SMITH

VOICE

Caroline Hudson-Alexander — Madge Fairfax
Jessie P. Drew — Iride Pilla
Wellington Smith

ORGAN

Hugh Alexander — Alfred H. Meyer

PIANOFORTE

H. Wilfred Churchill — Margaret Harold Holden
Trannie Yates Coburn — Nicolas Slonimsky
Georg Fior — George C. Vieh

VIOLIN

*Gaston Elcus — Harold B. Doyle — *Daniel Eisler

VIOLA
*Jean Lefranc

VIOLONCELLO
*Jacobus Langendoen

CONTRABASS
*Jean J. Lemaire

HARP
Marie DeMattheis

WOODWIND, BRASS, PERCUSSION

*George Madsen, *Flute*
Robert C. McKay, *Oboe, English Horn*
*Emil Arcieri, *Clarinet*
*Raymond Allard, *Bassoon*
John S. Leavitt, *Clarinet, Saxophone*
*Willem Valkenier, *French Horn*
*Marcel Lafosse, *Cornet, Trumpet*
*Lucien Hansotte, *Trombone*
*Eugene Adams, *Tuba*
*Simon Sternberg, *Percussion*

ORCHESTRA, ENSEMBLE, CHORUS

Albert Alphin — David Holden — *Jacobus Langendoen

SOLFEGGIO

Josef Orosz

HARMONY, ANALYSIS, COUNTERPOINT, COMPOSITION, INSTRUMENTATION

David Holden
*Jacobus Langendoen
Alfred H. Meyer
Nicolas Slonimsky

TERMINOLOGY, MUSICOGRAPHY

Josef Orosz

HISTORY OF MUSIC

Alfred H. Meyer

SCHOOL MUSIC METHODS

Jessie P. Drew

THEATRE ARTS

Harlan F. Grant

THE DANCE

Otto Asherman

ENGLISH

Margaret Harold Holden, A.B.

ITALIAN

Gino Umberto Merluzzi, Sc.D.

FRENCH

Simone Riviere, Sc.B.

GERMAN

Margaret Munsterberg, A.B., A.M.

PSYCHOLOGY, HISTORY and PRINCIPLES of EDUCATION

Madge L. Scannell, A.B.

FINE ARTS, EUROPEAN HISTORY

David Holden, B.S.

* Indicates members of the Boston Symphony Orchestra.

Eugene Adam (*Trombone, Tuba*) early training at Nancy Conservatory; graduate Paris Conservatory, first prize trombone. Played solo trombone Paris Conservatory Orchestra 1919 American tour. Member of Boston Symphony since 1920.

Caroline Hudson-Alexander (*Voice*) early training Cleveland; studied and coached leider, oratorio, and opera in New York and London under Sir George Henschel. Created soprano rôles of many of the leading oratorios, including Georg Shumann's "Ruth" and Horatio Parker's "Morven and the Grail." Numerous appearances with New York Philharmonic, the Philadelphia, the Cincinnati, the Cleveland, and Boston Festival Orchestras; soloist with leading choral organizations of America. Nation-wide recital tours.

Hugh Alexander (*Organ*) studied with Henry U. Woodwin, Louisville, Kentucky; Will C. Macfarlane, New York City. Organist at West End Presbyterian Church, New York City; Fourth Church of Christ Scientist, Cleveland; The Christian Science Benevolent Association, Chestnut Hill, Mass. Series of Bach recitals at the Cleveland Museum of Art.

Raymond Allard (*Bassoon*) graduate Paris Conservatory, first prize bassoon; pupil of Gustav Dherin, E. Bordeau. Member of Opera Comique, Champs Elysses Theatre, and Concerts Colonne orchestras. Now first bassoon Boston Symphony Orchestra.

Albert Alphin (*Theoretical Subjects, Ensemble, Orchestra*) studied at Boston Conservatory; pianoforte, Sutherland, Vieh; organ, Frye; voice, Fornari, Drew, Vita; theoretical subjects, Seydel, Sherman, Ebell, Jacchia. Appointed to Conservatory faculty, 1924; directed sustaining and commercial radio programs; assistant director A Cappella Choir, Greek Cathedral, Boston, 1927-28. Organized and directed Associated Studios of Music, 1927; effected merger between Association and Conservatory, and elected President board of trustees, 1933. Noteworthy achievements under his guidance: reorganization of school as non-profit-making, acquisition of property for both school and women's residence on Fenway Park, and power to confer degrees.

Emil Arcieri (*Clarinet*) studied clarinet with foremost American teachers and Gaston Hamelin in Paris. Member of Boston Symphony Orchestra since 1920.

Otto Asherman, Ph.D., A.M. (*The Dance and Academic subjects*) studied at University of Vienna, and College of Physical Education, Berlin; the dance with Mary Wigman, Rudolf von Laban, Kurt Jooss; three years in the Orient (Java, China, Japan). Recital appearances throughout United States. Dance director and co-director of dramatics in leading New England schools and colleges.

H. Wilfred Churchill, Mus.B. (*Pianoforte*) graduate Boston Conservatory of Music; pianoforte under Hans Ebell. Soloist with orchestra and recital appearances in New England cities. Accompanist for many artists.

Trannie Yates Coburn, B.Sc. (*Pianoforte*) graduate Woman's College of the University of North Carolina, music major. Graduate pianoforte study at Boston Conservatory, three years under Georg Fior.

Marie De Mattheis (*Harp*) graduate Bologna Conservatory, Italy, first prize harp. Appearances as soloist with orchestras directed by Vincent d'Indy, Rhene-Baton, Busser, Ruhlman, Vigna. Toured South America, Spain, France, Italy in concert.

Harold B. Doyle (*Violin*) graduate Boston Conservatory; violin under Thillois, Dulfer, Seydel; theoretical subjects under Sherman, Seydel, Straub; certificate from Professor Sevcik master class, 1931-32.

Jessie P. Drew (*Voice and School Music*) studied voice with Mme. Maria Piccioli; pianoforte, Amy Balch; theoretical subjects, Albert E. Brown; music pedagogy and psychology, Cyrus Durgin; Music Supervisor's certificate from Lowell Normal School. Concert appearances throughout United States and Canada; Supervisor of Music in Public Schools of Watertown, Mass., since 1924.

Daniel Eisler (*Violin*) honor graduate, Moscow Conservatory. Member Grand Imperial Opera, Moscow, ten years; member of Boston Symphony Orchestra since 1925.

Gaston Elcus (*Violin*) graduate Paris Conservatory, first prize; pupil of Brun, Marsick, and Nadaud. Concert-master Opera Comique; soloist, Société des Concerts du Conservatoire, Concerts Colonne, Lamoureaux, Pasdeloup, Monte Carlo; joint recitals with Saint-Saens, Massenet, Faure, Debussy, Pierne, Ravel, Gaubert, Vierne, Paul Perry. Member Commission of Examinations and Competitions, Paris Conservatory, fifteen years; member of Boston Symphony Orchestra since 1926; frequent appearances in recital and chamber music concerts.

Madge Fairfax (*Voice*) studied at Royal Manchester College of Music, England; voice with Francis Harford and Marie Brema; pianoforte, Max Mayer. Numerous recital appearances; accompanist for many distinguished singers and instrumentalists before coming to the United States; resumed vocal studies with Wellington Smith of New York; now assistant to Mr. Smith at Conservatory.

Georg Fior (*Pianoforte*) studied with Richard Platt, Boston. Concert appearances in Europe and America; recitals in London, Paris, Berlin, Amsterdam, New York, Boston, Providence, Cleveland, Syracuse and other centers; soloist with Boston Symphony Orchestra, Cleveland Orchestra. Faculty member College of Fine Arts, Syracuse, 1921-1928; writer and lecturer on musical subjects.

Henri Girard (*Contrabass*) graduate Paris Conservatory, first prize. First contrabass player with "Concerts Monteux," and "Theatre des Champs Elysses," member of Boston Symphony Orchestra since 1922.

Harlan Grant (*Drama*) studied at Boston School of Expression and Dramatic Art, Boston Repertory Theatre Workshop. Played with Jewett Repertory Company, Boston, the Provincetown Players and other stock companies. Director of Hecht Neighborhood House Drama Group, Boston; Barn Experimental Theatre (Ford Hall Forum); North Shore Players' Guild; Weston Playhouse (summer theatre), Weston, Vt.

Lucien Hansotte (*Trombone*) graduate Paris Conservatory, first prize trombone. Member leading orchestras in Paris including Opera Comique, and Pasdeloup; now member of Boston Symphony Orchestra.

David Holden, B.S. (*Composition, Theoretical and Academic subjects*) graduate Harvard, concentration in music; fellow Julliard Graduate School, two years; graduate studies Harvard University; composition: Piston, Copeland, Wagenaar; conducting, Schenkmann; musicology, Leichtentritt. Fourth award National Broadcasting Co. Chamber Music Contest, 1936; first place Julliard Students' Club Contest, 1936; Harvard George Arthur Knight Prize for chamber composition, 1939; Society for Publication of American Music Award, 1939. Compositions performed in Boston, Cambridge, New York, Cleveland, and over NBC nation-wide networks.

Margaret Harold Holden, A.B. (*Pianoforte and Academic subjects*) graduate Earlham College, first honors, major in Pianoforte and German.

Member faculty, Earlham College Music Department; four years coaching pianoforte interpretation, Severin Eisenberger, artist-instructor Cincinnati Conservatory. Frequent performances in solo recitals and chamber ensembles; nation-wide and local radio engagements.

Marcel LaFosse (*Trumpet*) graduate Paris Conservatory first prize in trumpet. Trumpet soloist with Opera Comique and Concerts Colonne orchestras; member Boston Symphony Orchestra since 1926.

Jacobus Langendoen (*Violoncello*) graduate The Hague Royal Conservatory, major cello and composition. Appearances as soloist and conductor in Germany, Holland, and Belgium. Compositions performed by leading orchestras including Boston Symphony. Member Boston Symphony Orchestra; frequent appearances in recital and chamber music concerts.

John S. Leavitt (*Clarinet, Saxophone, Instrumental Methods*) member of various theatre, symphony, and concert orchestras. Instructor in schools established for Army and Navy during World War; instructor woodwind instruments Medford Schools, Medford, Mass.

Jean Lefranc (*Viola*) graduate Paris Conservatory, first prize viola; pupil of Brun and Nadaud, violin; Laforge, viola. Viola soloist with Opera Comique, Concerts Lamoureux, Concerts Colonne; first viola player Boston Symphony Orchestra since 1925; many appearances in recital and chamber music concerts.

George Madsen (*Flute*) studied flute with Georges Laurent; graduate New England Conservatory; member Boston Symphony Orchestra.

Gino Umberto Merluzzi, Sc.D. (*Italian Language and Literature*) graduate University of Trieste; studied at Refio Ginnasio "T. Mannani," Pesaro; Regio Liceo "Conti Gentili," Alatri, Roma; Regia Universita "Revoltella," Trieste. Lecturer and teacher various American schools and colleges.

Alfred H. Meyer, A.B., Mus.B. (*Music history, Composition, Theory, Organ*) graduate Oberlin College and Conservatory; graduate studies Harvard University. Director Conservatory of Music, Tarkio College; conductor Tarkio Oratorio Association; head of organ and theory departments, State College of Washington; head of Music department, Wheaton College; assistant professor of music, Wellesley College; Professor of Music, Boston University. Organist First Baptist Church, Boston; lecturer, Department of University Extension, Commonwealth of Massachusetts.

Robert C. McKay (*Oboe and English Horn*) studied with Alfred Bartel, Chicago Symphony, and Clement Lenom, Boston Symphony. Toured with Sousa's Band; many years first oboe People's Symphony Orchestra of Boston.

Margaret Munsterberg, A.B., A.M. (*German*) graduate Radcliffe College; further courses at University of Berlin. Author of several books including biography of her eminent father, entitled "Hugo Munsterberg, His Life and Work," and book of translations from German, "A Harvest of German Verse."

Josef Orosz (*Solfeggio, Terminology and Musicography*) graduate Boston Conservatory; diploma in trombone 1927; diploma in pianoforte 1928. Pianist and assistant conductor Paramount Theatre Orchestra, Toledo, Ohio, two years; played trombone with Boston Symphony Pops and Esplanade concerts; first trombone State Symphony Orchestra of Massachusetts.

Iride Pilla (*Voice*) graduate Boston Conservatory, highest honors. Soloist Cecilia Society of Boston, Fitchburg Choral Society, People's Sym-

phony Orchestra, Boston Symphony Pops Orchestra. Operatic appearances Milano, Bari, Reggio Emilia, Bergamo, Torino, Rimini, Lugo, Monte Carlo, and Nice, France; created leading rôles in Vittadini's opera, "Anima Allegra" and Andreoli's "Parabola Di Eid." Prima Donna rôles with New York Grand Opera Co., Hippodrome Opera Co., New England Opera Co.

Simone Rivieri, Sc.B. (*French*) graduate University of Bordeaux; diploma, Institut de Phonetique, Paris. Head of French department Chestnut Hill School, and other private schools.

Madge L. Scannell, A.B. (*Academic subjects*) studied at Bates College; graduate University of Illinois; graduate studies University of Illinois, Boston University, Cambridge University, Cambridge, England.

Nicolas Slonimsky (*Pianoforte, Composition*) studied at St. Petersburg Conservatory; pianoforte with Vengerova; composition, Kalafati and Sternberg. Founded Chamber Orchestra of Boston; conducted orchestras in New York, Boston, San Francisco, Los Angeles, Havana, Paris, Berlin, Budapest and other centers. Widely known as lecturer and author. Compositions include works for voice, pianoforte, and orchestra.

Wellington Smith (*Voice*) studied and coached under Sullivan Sargent, Emil Mollenhauer, Gustav Ferrari, Kurt Schindler and others. Repeatedly soloist with Handel and Haydn Society, People's Choral Union, Cecilia Society of Boston and various combinations of Boston Symphony; engagements with Detroit Symphony, Cleveland Symphony, New York Symphony, New York Philharmonic Orchestras. Little Theatre Opera Co., Philadelphia Opera Co. Recitals in leading cities.

Simon Sternberg (*Percussion*) studied percussion instruments under Thomas B. Senia, former member of Boston Symphony; harmony, Boston University; theory and instrumentation, S. Gallo. Many years member of Boston Symphony Orchestra.

Willem Valkenier (*French Horn*) graduate Rotterdam Conservatory. Solo horn principal orchestras of Holland, Austria, Germany, Spain; member of Boston Symphony Orchestra since 1923.

George C. Vieh (*Pianoforte*) graduate Vienna Conservatory, silver medal for highest honors. Has been director of the pianoforte departments in many schools and colleges in the United States. Numerous recital appearances in Europe and America; soloist with chamber music organizations and various orchestras including Boston Symphony Orchestra, St. Louis Symphony Orchestra and others.

General Information

ADMISSION

Any person is eligible to apply for admission as a student without restriction of nationality, race, or creed.

Preparatory Department: No previous training in music is required for admission to the Preparatory Department, and students of all ages may be accepted. Applicants, who have had training, are classified upon entrance, according to their grade of advancement.

Degree and Diploma Courses: Application for admission to the degree or diploma course must be made on a special form provided by the Conservatory. Information obtained by means of the application and other confidential reports must satisfy the director of admissions that the candidate is fully qualified to pursue the Freshman year work. An official transcript of high school record must accompany the application, or be presented upon entrance, showing that the candidate has graduated having completed a minimum of fifteen units as follows:

English	3 units
*Languages (1 unit may be Latin)	3 units
Mathematics (Algebra, Geometry or Trigonometry)	2 units
History and Civics	1 unit
Sciences	1 unit
Electives (of the electives 3 units may be in music)	5 units
Total	15 units

Applicants of exceptional ability who are deficient in the academic entrance requirements may be accepted, providing such deficiency can be removed during the first year of study.

Certificate Course: There are no specific academic requirements for admission to the certificate course, but a high school education or equivalent is recommended. Upon entrance, candidates must give evidence by examination in their major subject (voice or instrument) of their ability to pursue the course. Application for admission to the certificate course may be made on a special form which will be sent upon request.

Advanced Standing: Students desiring to transfer from accredited institutions should have a transcript of record sent to the Conservatory in advance of the opening session. An evaluation of the credits in theoretical and academic subjects will be made and advanced standing determined accordingly. Advanced standing in applied music (voice or instrument) can be obtained by examination upon entrance only.

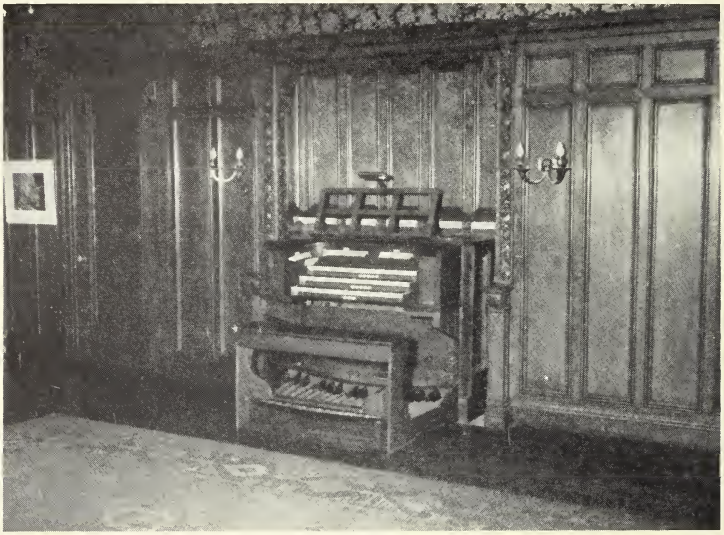
Students who have not studied in an accredited school may be admitted to advanced standing by passing special comprehensive examinations in their subjects. In no case will such examinations minimize the number of credits that must be earned for the degree or diploma.

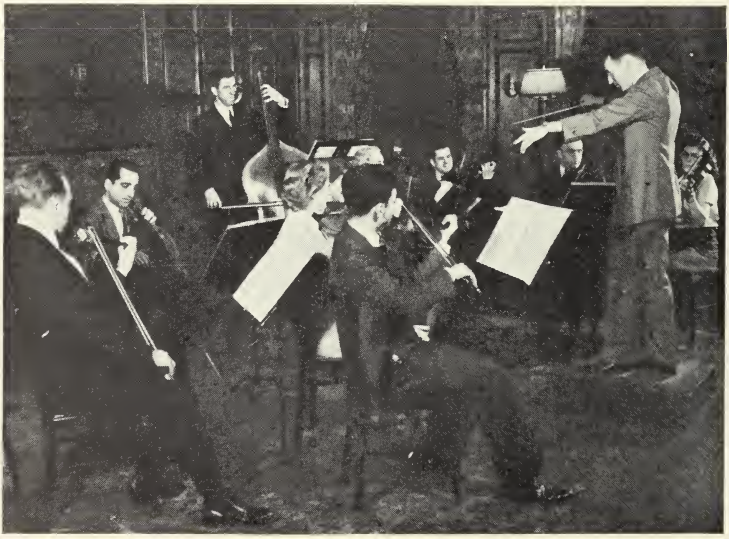
Special Students: A Special Student, not being an aspirant for the degree, diploma, or certificate, may enter at any time and elect any subject

* French, German, Italian, Spanish.

RECEPTION HALL

DIRECTORS' ROOM



ORGAN STUDIO

STRING ENSEMBLE CLASS

for which he is qualified, the minimum enrollment being for a term of ten weekly private lessons. A Special Student may transfer to the degree, diploma, or certificate course at any time providing he meets the academic and all other requirements; in effecting such a transfer, credit will be given for any subjects required in his course which have been completed previously in the Conservatory.

THE SEMESTER HOUR

The basis of credit is the semester hour unit. A semester hour in applied music (voice or instrument) is granted for three hours a week of practice during one semester, plus the necessary individual or class instruction. A semester hour in theoretical, historical, or academic subjects is granted for one class lesson and two hours study per week.

DEGREES, DIPLOMAS and CERTIFICATES

Students may major in either of the following subjects leading to the degree or diploma; Voice, Organ, Pianoforte, Violin, Viola, Violoncello, Contrabass, (other orchestral instruments), Composition, and Public School Music.

The degree of **Bachelor of Music** is conferred upon students who have completed the required four-year course with a minimum of one hundred twenty semester hours credit. Thirty semester hours must be earned in resident study.

The **Conservatory Diploma** is conferred upon students who have completed the required four-year course with a minimum of one hundred four semester hours credit. Twenty-six semester hours must be earned in resident study. The degree and diploma courses are identical, with the exception that fewer academic subjects are required in the diploma course.

The **Certificate** is awarded to students who have completed the prescribed three-year course of study with a major in applied music (voice, pianoforte, organ, or an orchestral instrument) and the following supplementary subjects:

Pianoforte (if not the major subject), two years; solfeggio; harmony; keyboard harmony; analysis; terminology and musicography; history of music; dramatic art; attendance at choir and orchestra.

Candidates for the degree or diploma with a major in applied music must give a recital in their Senior year and submit a thesis on an appropriate subject.

EXAMINATIONS

All students pursuing courses leading to graduation are required to take the examinations given at the end of each semester. Preparatory and Special Students must take the examinations if they wish an official record kept of work completed. Students whose records are unsatisfactory will not be admitted to the examinations.

The method of marking is as follows: A, excellent; B, good; C, fair; D, conditioned; E, failure. To graduate with honors a student must maintain an average grade of B or better throughout his course.

PRACTICE ACCOMMODATIONS

Practice rooms are available in the Conservatory at moderate fees. Pianoforte practice may be obtained at rates ranging from $4 to $10 per month, depending upon the number of daily hours and the instrument. Organ practice rates are 25, 40 and 50 cents per hour. Woodwind and brass instruments may be rented at the rate of $2 per month, and up.

EVENING INSTRUCTION

The Conservatory is open evenings for the convenience and benefit of those who are unable to attend during the day. Instruction in all subjects (vocal, instrumental and theoretical) is available with regular faculty members.

SUMMER INSTRUCTION

Instruction in the various subjects offered at the Conservatory is available during the summer from June 15 to September 15. Credit towards the degree, diploma, or certificate requirements may be obtained by summer study. Summer work, when pursued in addition to the regular school-year course, offers to students the opportunity of continuing their studies uninterruptedly and thereby accelerating the completion of their courses.

The regular summer term of six weeks begins about July first of each year.

SCHOLARSHIPS

The following scholarships afford financial assistance for a limited number of students who show evidence of exceptional ability and are unable to pay the costs of tuition. Scholarships awarded to students are continued to the end of their courses, provided that they are availing themselves to the full measure of their advantage. The amount of each award is determined by the financial status of the student.

The Sevcik Scholarship. A fund established for the aid of one or more deserving violin students by the distinguished violin pedagogue, the late Professor Otakar Sevcik, during his visit to America (1931-32) as guest teacher of the corporation.

Blanche B. Parker Fund. The income of a bequest of twenty-five hundred dollars under the will of the late Blanche B. Parker to be used for the assistance of one or more women students of voice.

Albert Alphin Scholarship. The income from five thousand dollars providing assistance for one or more students of pianoforte.

Departmental Scholarships. These scholarships are sponsored by faculty members and are available to students of composition, voice, organ, pianoforte and orchestral instruments.

Conservatory Scholarships. The amount available annually for these scholarships is determined by the income and operating expenses of the previous year.

STUDENT EMPLOYMENT

The financial problem is, of course, the most serious one which students of limited means have to solve, but this need not discourage the person of talent and ability who is desirous of a musical career. However, any student who contemplates studying in Boston is strongly advised not to come without provision for at least one semester's maintenance and tuition. During this time if one has ability and industry he should be able to establish such connections as will add considerably to his resources and make possible the succeeding years of study.

The Conservatory gives part-time employment to its quota of students under the National Youth Administration.

RECITALS, CONCERTS, ART EXHIBITIONS

Recital Classes: These classes are held frequently and give the students of the various departments an opportunity, upon recommendation of their teachers, to perform before members of the faculty and other students of the class. (Not open to the public.)

Students' Recitals: Throughout the school-year recitals are given by advanced students and those performing most commendably in the recital classes. Being open to the public, these recitals give students an opportunity to gain poise and experience so necessary to their development.

Faculty Recitals: Each year a series of faculty recitals is given. These are open to the students without charge, and to the public, upon invitation.

Concerts: A number of concerts by the Conservatory Orchestra, chorus, ensembles, and other groups is given during the school-year. Members of the faculty, advanced students, and guest artists frequently appear on these programs.

Art Exhibitions: During the season of 1937-38 the Conservatory inaugurated the practice of sponsoring monthly art exhibitions. The exhibits represent both the old and modern school and include oil and water color paintings, lithographs, and drawings by distinguished New England artists.

RESIDENCE

The Boston Conservatory of Music desires to serve the interest of all its students in every way and to give them the benefit of personal advice and friendly assistance wherever possible. Students who are strangers to Boston will be met at their trains if notice is sent to the Conservatory of their time of arrival.

The Conservatory residence for women students is located adjacent to the school overlooking beautiful Fenway Park. All rooms are completely furnished with the exception that occupants are expected to supply their own blankets. There are, also, desirable accommodations for a limited number of students in the Conservatory Building.

It is expected that the students will conduct themselves properly at all times. Freedom, consistent with the best interests of the school and the students themselves, is extended to all subject to any restrictions parents or guardians may wish to impose in individual cases.

Room reservation should be made as soon as the student is notified that his application for admission has been accepted. A reservation implies that the student will occupy the room throughout the school-year.

The rates for room and meals (only breakfast and dinner served on Sundays) are:

Single Room	$12 to $17 per week
Double Room	$12 to $14 per week

The Secretary also has a list of rooms available in carefully supervised private homes for men and for women at rates ranging from $5 to $8 per week. Personal assistance will gladly be given to students on their arrival, in selecting such accommodations.

The Conservatory does not approve of girls living in unchaperoned apartments.

Outline of Courses

LEADING TO THE DEGREE BACHELOR OF MUSIC AND TO THE CONSERVATORY DIPLOMA

(**Indicates subjects not required in Diploma Course*)

WITH MAJOR IN VOICE

FRESHMAN	Semester hours
Voice	8
Pianoforte	4
Solfeggio I	4
Harmony I	4
Terminology & Musicography	2
Dramatic Art	2
English I	6
	30

SOPHOMORE	Semester hours
Voice	8
Pianoforte	4
Solfeggio II	4
Harmony II	4
Keyboard Harmony	2
*English II	6
Modern Language	4
	32

JUNIOR	
Voice	8
Analysis	4
*Counterpoint I	4
Chorus	2
History of Music	4
Modern Language	4
*Psychology	4
	30

SENIOR	
Voice	12
Opera Class	2
*Composition I	4
Chorus	2
Modern Language	4
Fine Arts	4
	28

WITH MAJOR IN ORGAN

FRESHMAN	Semester hours
Organ	8
Pianoforte	4
Solfeggio I	4
Harmony I	4
Terminology & Musicography	2
Dramatic Art	2
English I	6
	30

SOPHOMORE	Semester hours
Organ	8
Pianoforte	4
Solfeggio II	4
Harmony II	4
Keyboard Harmony	2
English II	6
*Modern Language	4
	32

JUNIOR	
Organ	8
Pianoforte	4
Analysis	4
Counterpoint I	4
History of Music	4
*Psychology	4
Chorus	2
	30

SENIOR	
Organ	12
*Counterpoint II	4
Composition I	4
Orchestration I	2
Conducting I	2
*Fine Arts	4
Chorus	2
	30

WITH MAJOR IN PIANOFORTE

FRESHMAN	Semester hours
Pianoforte	12
Solfeggio I	4
Harmony I	4
Terminology & Musicography	2
Dramatic Art	2
English I	6
	30

JUNIOR	
Pianoforte	12
Analysis	4
Counterpoint I	4
Ensemble	2
History of Music	4
*Psychology	4
	30

SOPHOMORE	Semester hours
Pianoforte	12
Solfeggio II	4
Harmony II	4
Keyboard Harmony	2
*English II	6
*Modern Language	4
	32

SENIOR	
Pianoforte	12
Composition I	4
Orchestration I	2
Conducting I	2
Ensemble	2
Fine Arts	4
*Academic Elective	4
	30

WITH MAJOR IN AN ORCHESTRAL INSTRUMENT

FRESHMAN	Semester hours
Major Instrument	8
Pianoforte	4
Solfeggio I	4
Harmony I	4
Terminology & Musicography	2
Dramatic Art	2
English I	6
	30

JUNIOR	
Major Instrument	12
Analysis	4
Counterpoint I	4
Orchestra, Ensemble	2
History of Music	4
*Psychology	4
	30

SOPHOMORE	Semester hours
Major Instrument	8
Pianoforte	4
Solfeggio II	4
Harmony II	4
Keyboard Harmony	2
*English II	6
*Modern Language	4
	32

SENIOR	
Major Instrument	12
Composition I	4
Orchestration I	2
Conducting I	2
Orchestra, Ensemble	2
Fine Arts	4
*Academic Elective	4
	30

WITH MAJOR IN COMPOSITION

FRESHMAN	Semester hours
Pianoforte	8
String Instrument	4
Solfeggio I	4
Harmony I	4
Terminology & Musicography	2
English I	6
*Modern Language	4
	32

JUNIOR	
Pianoforte	4
Brass Instrument	4
Analysis	4
Counterpoint II	4
Composition I	4
Orchestration I	2
History of Music	4
*Psychology	4
	30

SOPHOMORE	Semester hours
Pianoforte	4
Woodwind Instrument	4
Solfeggio II	4
Harmony II	4
Keyboard Harmony	2
Counterpoint I	4
*English II	6
	28

SENIOR	
Composition II	12
Orchestration II	6
Conducting I	2
Chorus, Orchestra	2
Fine Arts	4
*Elective (minimum)	4
	30

WITH MAJOR IN SCHOOL MUSIC

FRESHMAN	Semester hours
*Applied Music	8
Solfeggio I	4
Harmony I	4
Terminology & Musicography	2
Dramatic Art	2
English I (Composition)	6
Modern Language	4
Chorus, Orchestra	1
	31

SOPHOMORE	Semester hours
*Applied Music	8
Solfeggio II	4
Harmony II	4
Keyboard Harmony	2
School Music I	4
English II (Literature)	6
Psychology	4
Chorus, Orchestra	1
	33

JUNIOR	
*Applied Music	6
Analysis (Harmonic and Formal)	4
Counterpoint I	4
School Music II	4
Practice Teaching I	4
Instrumental Class Methods	2
History of Music	4
History and Principles of Education	6
Chorus, Orchestra	1
	35

SENIOR	
*Applied Music	4
School Music III	4
Practice Teaching II	4
Music Appreciation Methods	2
Instrumentation	4
Conducting I	4
European History	4
Fine Arts	4
Chorus, Orchestra	1
	31

* Candidates for the degree of Bachelor of Music with School Music as a major are required to pursue subjects in applied music in such a way that at the end of the course they will be able to:

(1) pass a comprehensive pianoforte examination on the material as outlined in Part II of the Preparatory pianoforte course, playing at least four compositions from memory by the composers mentioned; also pass a test in sight playing of pianoforte accompaniments, equivalent in difficulty to that of standard school music material;

(2) pass a voice examination demonstrating a thorough knowledge of the fundamentals of voice production, and the ability to sing with a pleasing voice and accurate intonation;

(3) pass an examination in the playing of an orchestral instrument (minimum of four semester hours' credit required).

Description of Subjects

SOLFEGGIO

Solfeggio I: Elementary Theory: Notes, rests, clefs, time signatures. Diatonic, chromatic, and whole-tone scales; Intervals; Dynamics; Ornaments. Bona Method: Rhythmical articulation in G and F clefs. Jacchia: Ear-training, Book I; Dannhauser: Books I and II (Sight-singing). Rhythmic and melodic dictation.

Two hours weekly; credit, two hours each semester.

Solfeggio II: Bona Method: Rhythmical articulation in all clefs. Dannhauser: Books II and III. Jacchia: Ear-training, Book II. Sight-singing: two, three, and four parts. Transposition. Dictation: Melodic and harmonic.

Two hours weekly; credit, two hours each semester.

HARMONY

Harmony I: Preliminary definitions. Scales: major, minor, chromatic. Intervals and their inversions. Triads of the major and minor keys and their connection. Inversions of triads.

The dominant seventh chord and its inversions. Simple modulation.

Two hours weekly; credit, two hours each semester.

Harmony II: The seventh chord on the leading-tone and the diminished seventh chord. Secondary seventh chords; ninth chords.

Chromatically altered chords. Suspension and other non-harmonic tones. Modulation. Exercises in vocal and instrumental styles.

Two hours weekly; credit, two hours each semester.

KEYBOARD HARMONY

Prerequisite, Harmony I

A supplementary course to Second Year harmony. The playing of harmonic progressions at the keyboard in all major and minor keys. Modulation.

One hour weekly; credit, one hour each semester.

ANALYSIS

Harmonic: Analysis of progressions involving the various chords and non-harmonic tones. Representative works from various historic periods will be analyzed for their harmonic content.

Formal: Phrasing: figure, motive, phrase, period. Liedforms, including prelude and etude; dance forms and the suite; marches. Variation forms. The extended forms; the rondo, sonata, overture, symphony, concerto, symphonic poem. Contrapuntal forms.

Two hours weekly; credit, two hours each semester.

COUNTERPOINT

Counterpoint I: Two, three, and four-part counterpoint in all species. Imitation. The choral prelude and invention.

Two hours weekly; credit, two hours each semester.

Counterpoint II: Double counterpoint. Canons in two parts with and without free moving parts. Fugues in two, three and four parts.

Two hours weekly; credit, two hours each semester.

COMPOSITION

Composition I: Composition in the smaller forms for voice, pianoforte, and other instruments, supplemented by an analysis of representative works in these forms.

Two hours weekly; credit, two hours each semester.

Composition II (private instruction only): Intensive study in the larger forms: Concerto, sonata, symphony.

Credit in advanced composition is established in accordance with the amount of work taken.

To graduate in the Composition Course a student must have completed:

(1) an orchestral work of not less than fifteen minutes in duration;
(2) an example of sonata-form for pianoforte or for an ensemble combination;
(3) a motet or large anthem for chorus with or without solos;
(4) not less than five works in smaller forms—piano pieces, songs or solos for orchestra instruments.

INSTRUMENTATION

Instrumentation I: A study of the nature of the various orchestral instruments singly and in combination. Practice in making simple orchestral and band arrangements.

One hour weekly; credit, one hour each semester.

Instrumentation II (private instruction only): Scoring for orchestras, bands, and various combinations of instruments.

Credit in advanced orchestration is established in accordance with the amount of work taken.

CONDUCTING

Conducting I: Baton technic; practice in score reading from the string trio and string quartet to the more difficult scores for full orchestra. Organization of the orchestra and band. The organization of choirs; classification and care of voices; problems in choral music. Study and interpretation of choral literature.

One hour weekly; credit, one hour each semester.

Conducting II: The reading and analysis of more involved scores; complicated baton technic problems. Practical experience in conducting the Conservatory Orchestra and Chorus under supervision.

One hour weekly; credit, one hour each semester.

ENSEMBLE

The study and performance of classical and modern literature including sonatas, trios, quartets, quintets, and larger ensembles.

Two hours weekly; credit, one hour each semester.

ORCHESTRA

All students of the Conservatory who are sufficiently advanced in their instruments are required to attend the rehearsals and public performance of the orchestra. During the season a wide variety of the standard orchestral works are rehearsed and performed. Advanced students of the Conservatory, upon recommendation of their teachers, may rehearse concertos, arias, etc., and may be admitted to public performance.

Three hours weekly; credit, one hour each semester.

CHORAL TRAINING

This class studies a wide variety of choral works, both sacred and secular. All Conservatory students possessing good voices are eligible for membership.

Two hours weekly; credit, one hour each semester.

OPERA CLASS

This class is open only to advanced students of voice as its purpose is to give professional training in the dramatic presentation of Grand Opera. This training is of inestimable value to the concert artist as well as to the opera singer.

One hour weekly; credit, one hour each semester.

ACCOMPANYING

(Elective)

Presenting the important elements in artistic accompaniment with demonstration and supervised practice. Provides opportunity for class members to accompany conservatory students. Open to students who demonstrate adequate facility at the pianoforte.

PIANOFORTE METHODS

(Elective)

This course considers problems of teaching children and adults. It suggests ways of presenting the fundamentals of music to students, individually and in groups, with analysis of interpretation, pianoforte technic and material. Demonstration and practice teaching.

TERMINOLOGY and MUSICOGRAPHY

The vocabulary studied in Terminology is comprised of a selected list of approximately 1,000 of the more commonly used musical terms. Correct pronunciation, spelling, and usage of these terms is especially stressed. The work in Musicography is designed to give training in accurate manuscript writing with correct usage of all musical symbols and abbreviations.

One hour weekly; credit, one hour each semester.

HISTORY OF MUSIC

A general study of the history of music from its beginning to the present time. Characteristic works of the composers of the various periods and schools are discussed and illustrated by recordings, considerable attention being given to contemporary movements. The aim of the course is to enable students to appreciate the achievements of the past and to know the place of music in world history. The lectures are supplemented by outside reading and reports from the histories of Dickinson, Pratt, Ferguson, and other works.

Two hours weekly; credit, two hours each semester.

SCHOOL MUSIC

School Music I: The study of methods of presenting music in the elementary grades; materials used; detailed lesson plans for each grade; principles of time and tune and the application of these principles in individual, unison, and part singing. The training of children's voices; principles of correct tone production; treatment of monotones and conserving of the child's voice. Classroom management.

Two hours weekly; credit, two hours each semester.

School Music II: The further study of this subject as applied to junior and senior high schools; materials used; methods of teaching harmony in the high school. Public school administration as applied to the teaching of music; class organization; seating plans; discipline; methods of conducting teachers' meetings.

Two hours weekly; credit, two hours each semester.

School Music III; Chorus, Orchestra, Band. The organization of school choruses and glee clubs; methods of voice classification; instruction in the correct use of the voice for group singing; seating plans; discipline; study of suitable repertoire.

The organization of school orchestras and bands; seating arrangement; methods of conducting rehearsals; discipline; orchestra and band repertoire. The presentation of school concerts, operettas, etc. Students of this course must attend rehearsals of the Conservatory chorus and orchestra, and, when sufficiently advanced in the technic of conducting, will be required to conduct both groups.

Two hours weekly; credit, two hours each semester.

Practice Teaching I: Teaching under the direction of the supervisor in the Conservatory classroom; observation of music teaching in the public schools of Boston and vicinity; comparison and discussion of the methods used by different teachers. During the second semester students must plan to have at least one morning weekly free for visiting schools.

Credit, two hours each semester.

Practice Teaching II: A continuation of the work outlined in Practice Teaching I; actual teaching in public schools under supervision. Students must reserve two days weekly for observation and teaching; and one hour weekly, for reports and discussion at the Conservatory classroom.

Credit, two hours each semester.

Music Appreciation Methods: Detailed lesson plans for the presentation and teaching of music appreciation in the elementary, junior, and senior high school grades.

Two hours weekly; credit, two hours each semester.

Instrumental Class Methods: Instrumental class teaching; methods and materials used; technical problems involved in playing the various instruments; organization of the school classes; observation of instrumental class teaching in the schools of Boston and vicinity.

One hour weekly; credit, one hour each semester.

DRAMATIC ART

A special one-year course designed to supplement the training of regular Conservatory students by supplying a very necessary stage presence and by teaching the formal routine and etiquette of the concert stage. The course includes practical training in acting, and general stage craft. Plans for directing plays, concerts and other entertainments are discussed.

One hour weekly; credit, one hour each semester.

THEATRE ARTS

An intensive two-year course designed to give students a thorough professional training in the entire work of the theatre—acting, production, scenic design and painting, costume and stage craft. The courses of study seek always to combine the practical with the academic, and to make the instruction a living, interesting experience, rather than a stilted textbook curriculum. In pursuance of this policy the department employs the laboratory-workshop method of instruction where actual problems are worked out by the students in informal session.

Five hours weekly, not including rehearsals.

A Certificate will be awarded upon completion of the two-year course.

DANCING

This course includes thorough training in both the traditional and modern forms of the dance. Gymnastics of the dance; technic; rhythmic studies; analysis and study of dances (group and solo); character dancing; pantomime. Improvisation; intensive work in dance composition.

The work for children includes rhythmic studies and exercises, solo and group dances.

Students may register for one, two or more class hours weekly.

LANGUAGES and ACADEMIC SUBJECTS

ENGLISH

English I (Composition)

Review of grammatical principles; composition—written and oral; collateral reading.

Three hours weekly; credit, three hours each semester.

English II (Literature)

A survey of English literature from its beginning to the present day; discussion of contemporary writers; collateral reading.

Three hours weekly; credit, three hours each semester.

MODERN LANGUAGES

Italian, French or German I

Grammar, dictation, oral and written translation; reading of easy prose and poetry; practice in speaking and writing.

Two hours weekly; credit, two hours each semester.

Italian, French or German II

Grammar, composition and dictation continued; reading of more difficult text; free composition and practice in conversation.

Two hours weekly; credit, two hours each semester.

Advanced Courses in English or in Modern Languages may be elected by students who have completed Grades I and II or their equivalent. Credit is granted in accordance with the amount of work taken.

PSYCHOLOGY

The course deals primarily with the more modern developments in psychology. The theories of Freud, Adler, and Jung in regard to the development of the emotional life are discussed. The theory of intelligence tests beginning with the work of Binet, and with some reference to the practical significance of such tests from the teacher's standpoint is discussed. While the course is particularly designed for those students who intend to teach later, emphasis is also given to those aspects of modern psychology which are of use to the community as a whole, so that it is of interest and value to the general student.

Two hours weekly; credit, two hours each semester.

EUROPEAN HISTORY

A general survey of European history from the Roman Empire to the Peace of 1919, with special emphasis on the periods of the Renaissance, the Reformation, and the Seventeenth Century. Collateral reading and written reports.

Two hours weekly; credit, two hours each semester.

HISTORY and PRINCIPLES of EDUCATION

This course traces the developments in educational theory and practice through the years, and acquaints the students with the underlying principles, nature, and objectives of education. Special emphasis is given to present day issues and trends in this field. Lectures, discussions, and assigned readings.

Three hours weekly; credit, three hours each semester.

FINE ARTS

A general and comparative survey of the beginning and development of the art impulse in all of its various expressions and forms; painting, sculpture, architecture, and the minor arts. This course includes collateral reading and written assignments.

Two hours weekly; credit, two hours each semester.

Applied Music Courses

Leading to the Degree, Diploma, and Certificate

The outlines here set forth are flexible and subject to adjustment according to the needs and advancement of the individual student.

VOICE

FRESHMAN:

Fundamentals of tone production: breathing; study of the resonance cavities as applied to the amplification of the initial tone; swelling and diminishing of tone; portamento. English diction. Boston Conservatory of Music Vocalises. Study of such vocalises as may be adaptable to the individual student: Abt, Concone, Marzo, etc. Easy songs.

SOPHOMORE:

Vocalises continued: Technical development; roulades; runs and trills. The simpler arias and songs from the Italian, French and German schools.

JUNIOR:

Advanced vocalises. Study of the oratorio-recitative and aria: Handel, Haydn, Mendelssohn, Franck. Lieder: Schubert, Schumann, Brahms, Strauss, Wolf; Debussy, Faure, Ravel; Tschaikowsky, Rachmaninoff, Rimsky-Korsakow and others. Opera: Verdi, Rossini, Donizetti, Puccini, Mozart, Weber, Wagner and others.

SENIOR:

The completion of a comprehensive repertoire of old and modern songs, lieder, oratorio, opera; preparation for the senior recital.

ORGAN

This course is open to students who have completed Part II of the preparatory course in pianoforte or equivalent.

FRESHMAN:

The elements of registration.
Organ touch, manual and pedal.
Barnes: Organ School. First part of Nilson: Pedal Studies.
Carl: Masterstudies for Organ.
Faulkes: Idylle in D flat and other small pieces.
Bach: Eight Little Preludes and Fugues (Nos. 1, 2, 3, 4).

SOPHOMORE:

Nilson: Pedal Studies. Carl: Masterstudies completed.
Bach: Eight Little Preludes and Fugues (Nos. 5, 6, 7, 8); Little Fugue in G minor; Prelude and Fugue in C major.
Mendelssohn: Sonatas Nos. 2 and 6.
Rheinberger: Sonata No. 4.
Franck: Andantino in G minor; Cantabile. Similar pieces.

JUNIOR:

Bach: Toccata and Fugue in D minor; Preludes and Fugues in D major, C minor, B minor.
Boellman: Suite Gothique. Borowsky: Sonata No. 1.
Sonatas by Guilmant, Mendelssohn, Rheinberger.

SENIOR:

Bach: Prelude and Fugue in G minor; Passacaglia and Fugue in C minor.
Sonatas and Symphonies by Widor, Vierne, Maquaire, Barnes.

PIANOFORTE

FRESHMAN:

Studies by Czerny. Cramer, Clementi. Preludes and Fugues from Books I and II of the Well-tempered Clavichord, Bach. One Beethoven, Mozart, or Haydn sonata. Nocturnes, dances and studies by Chopin. Works by modern composers.
Scales and arpeggios.

SOPHOMORE:

Studies by Liszt, Chopin. Tausig, Exercises. One extensive composition by Bach, i.e., Chromatic Fantasie, or Italian Concerto. One of the last five sonatas by Beethoven. Ballades Scherzos, and other compositions by Chopin. Early Classics (Rameau, Couperin, Scarlatti). A composition by Weber, Mendelssohn, or Schubert.
Major and minor scales in double thirds, double sixths, and double octaves.

JUNIOR:

An extensive composition by Brahms and a smaller composition by Schumann, or vice versa. One original composition and one transcription, or Rhapsody by Liszt. Extensive compositions by contemporary composers such as Ravel, Stravinsky, Syzmanovski, Griffes, Copland, Ireland, Godovsky. A concerto.
Scales and arpeggios in all forms for purpose of virtuosity.

SENIOR:

One concerto. Special study of the master-works of various composers. Preparation of repertoire for final examination.

VIOLIN

FRESHMAN:

Sevcik, Op. 8 (Preparatory to shifting) and Op. 9, (Preparatory to double stops). Sevcik, Op. 2: Bowing exercises (selected). Nadaud; Practical Scales (Continued). Mazas, Etudes, Book I. Selected Solos. Concertos: Viotti No. 23, Mozart, G major. Classical Sonatas; Sight Reading; Ensemble Playing.

SOPHOMORE:

Sevcik, Op. 8 and Op. 9 (Continued). Sevcik, Op. 2 (Continued). Nadaud; Practical Scales (Continued). Selected Solos. Concertos: Bach, A minor; Mozart, E flat major. Classical Sonatas; Sight Reading; Ensemble Playing; Orchestra.

JUNIOR:

Sevcik, Op. 1, Books III and IV. Etudes: Fiorillo, Rode and Rovelli. Selected Solos. Concertos: Wieniawski, D minor; Spohr, No. 8; Beethoven, Classical Sonatas. Sight Reading; Ensemble Playing; Orchestra.

SENIOR:

Etudes: Dont, Op. 35; Wieniawski, "L'Ecole Moderne," and Paganini. Selected Solos, Concertos such as: Bach, Mendelssohn, Saint-Saens, Paganini, Ernst, Brahms, Tschaikowsky. Bach: Sonatas for Violin alone. Sight Reading; Ensemble Playing; Orchestra.

VIOLA

FRESHMAN:

All major and minor scales and arpeggios. Studies by Campagnoli and others. Selected compositions.

SOPHOMORE:

Scales and arpeggios in all forms. Studies by Krenz and others. Sight reading.

JUNIOR:

Advanced studies by Krenz, Kreutzer, Gavinies. Solos from orchestral works. Sight reading.

SENIOR:

Continuation of the more advanced studies. Selected solos. Sonatas and concertos by old masters.

VIOLONCELLO

FRESHMAN:

Studies by Dotzauer and Grutzmacher. Sonata by Boccherini. Concertos by Romberg. Compositions by the old masters.
Scales with different bowings through four octaves.

SOPHOMORE:

Grutzmacher: Op. 38. Lee: Op. 31. Duport: 21 Studies.
Dotzauer: Op. 120 and 158. Servais: Fantasia Op. 13.
Goltermann: Third and Fourth Concertos.

JUNIOR:

Dotzauer: 24 Daily Studies, Op. 155, Part 4. Schultz: Classics (2 volumes). Concertos by Goltermann, Lalo, Saint-Saens.

SENIOR:

Boellman: Concert Variations. Sonatas by Bach, Locatelli, Valentini, Corelli, Bosperins, Grieg, Strauss, Beethoven, Saint-Saens. Concertos by Dvorak, Volkman, Schumann.

CONTRABASS

FRESHMAN:

Simandl: Studies; finger and bowing exercises. Scales and broken triads within the fifth position. Exercises and studies by Simandl; Schwabe; Warnecke.

SOPHOMORE:

Simandl: Finger and bowing exercises (Advanced). Scales and broken triads within three octaves. Double Stops. Studies by Simandl; Schwabe; Wolf; Gregora. Pieces by Chopin; Moissl; Manoly; Schwabe; Bauman; Moser; Demeir; Geissel; Weissenborn: Buschmann.

JUNIOR:

Scales and broken triads in all positions. Studies by Simandl; Hrabe; Schwabe; Warnecke; Libon. Pieces by Laska; Bach; Schumann; Bottesini; Goltermann; Mendelssohn; Handel; Aubrecht; Trautach. Concertos by Handel; Storch; Koenig; Albert.

SENIOR:

Double stops of all kinds; Harmonics. Studies by Simandl; Kreutzer; Hause. Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schumann; Hegner; Hause. Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

HARP

FRESHMAN:

Etudes by Boscha, Snoer. Naderman: Sonatinas. Godefroid: Fantasie. Oberthur: Seranade. Hasselmans: Berceuse.

SOPHOMORE:

Studies by Boscha; Naderman. Parish-Alvars: Divertissement. Godefroid: Melancholie.

JUNIOR:

Studies by Schuecker; Heller-Hasselmans; Boscha. Oberthur: Impromptu, Meditation. Zabel: Elegie Fantastique.

SENIOR:

Studies by Bovio; Labarre; Dizi. Orchestral works, solos, Concertos with orchestra.

FLUTE

FRESHMAN:

Passages in thirds, sixths, octaves, chromatic scales; double tonguing. Altes: Method (Part II). Exercises by Berbiguiez, Anderson. Easy solos.

SOPHOMORE:

Altes: Method (Part III). Triple tonguing. Exercises by Anderson; Tulou. Sonatas by Handel, Bach, Marcello.

JUNIOR:

Virtuosity exercises by Anderson; Boeleur; Soussman. Solos by Demersseman-Landpainter; Tulou. Concerts by Mozart.

SENIOR:

Sonatas; Suites; Concertos; Modern compositions. Studies of orchestral works.

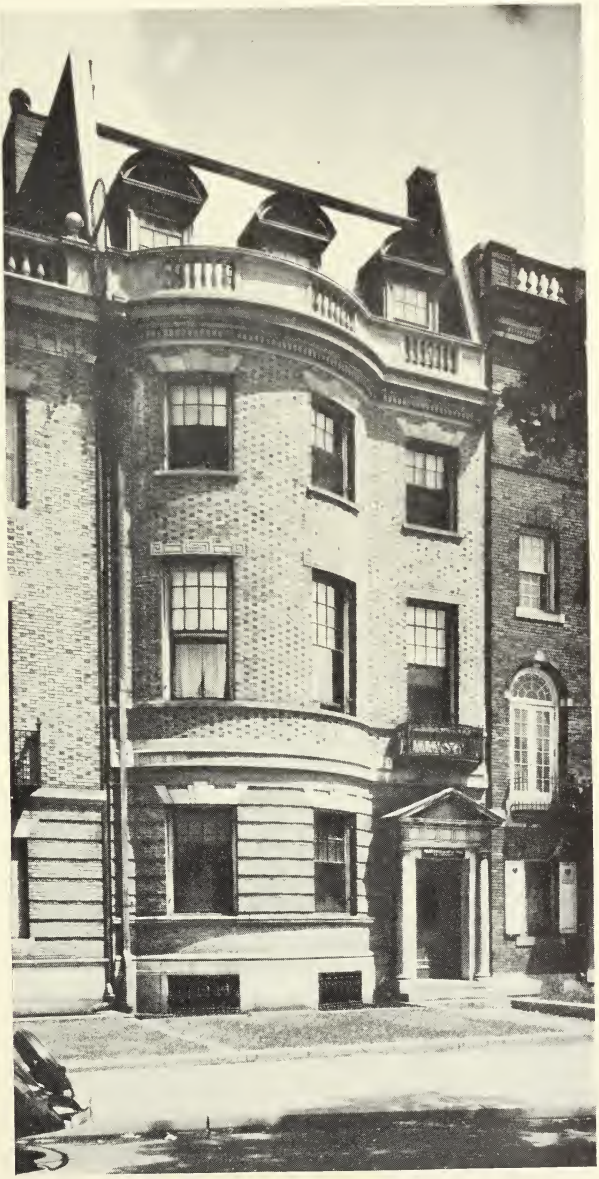
OBOE

FRESHMAN:

Barrett, Method Part II. Sellner, Method Part I.
Exercises and scales. Reed making. Easy solos.

SOPHOMORE:

Brod Method. Sellner, Method Part II. Solos by Colin, Verroust. Duets.



WOMEN'S RESIDENCE

RECEPTION HALL—WOMEN'S RESIDENCE

DOUBLE ROOM—WOMEN'S RESIDENCE

JUNIOR:

Explanation and study of the English Horn.
Methods for Oboe by Hugo and Ferling.

SENIOR:

Gillet, Method. Mozart, Quartet. Beethoven, Trio. Handel, Concerto and Sonata. Selected solos from orchestral works.

CLARINET

FRESHMAN:

Klose, Method Vol. I and II. Baermann, Vol. I. Kroepsh, Vol. I and II. Solos by Edward German.

SOPHOMORE:

Klose, Vol. II. Baermann, Vol. II. Rose, Forty Etudes. Gade, Fantasy Pieces.

JUNIOR:

Etudes by Stark, Klose. Spohr, First Concerto. Weber, Concertino. Cavallini, Caprices. Sonatas by Gouvy, Saint-Saens. Mozart, Quintet. Kroepsch, Books III and IV. Augusta Holmes, Fantasy.

SENIOR:

Concertos by Mozart, Weber, Spohr, Brahms. Sonatas and Quintets. Debussy, Rhapsody. Boisdeffre, Sonata. Widor, Introduction and Rondo. Passages from orchestral works.

BASSOON

FRESHMAN:

Bourdeau, Method Part I. All scales and arpeggios.
Exercises; Reed making. Selected solos.

SOPHOMORE:

Bourdeau, Scales and Arpeggios Part I. Milde, Twenty-five Studies Book I. Bourdeau, Method for Bassoon Part II. Solos by Verroust, Beer, Klose.

JUNIOR:

Bourdeau, Scales and Arpeggios Part II. Milde, Twenty-five Studies Part II. Gambaro, Eighteen Studies. Bourdeau, First Solo. Mozart, Larghetto. Busser, Cantilena. Weber, Concertino and Hungarian Concertino.

SENIOR:

Studies by Espaignet, Gavinies, Nazarino Gatti. Milde, Method Part III. Bourdeau, Second Solo. Busser, Concerto. Pierne, Solo de Concert. Bourgault-Ducoudray, Solo. Concertos by Mozart; Hassler; Cols; Concertstuck.

HORN

FRESHMAN:

Franz, Method Book I. Schantl, Book I. Kopprasch, Fifty Etudes. Transposition.

SOPHOMORE:

Kopprasch, Etudes Part I. Schantl, Book III, 120 Melodic Studies and Pieces in Interpretation. Transposition.

JUNIOR:

Transposition. Etudes by Pree, Belloli. Gallay, Twenty Etudes. Solos from orchestral and chamber music works. Mozart, Concertos.

SENIOR:

Gallay, Twelve Etudes. Levy, Twelve Etudes. Franz, Ten Concert Etudes. Beethoven, Sonata. Brahms, Trio. Mozart, Quintet. Solos from orchestral and chamber music. Concertos by Saint-Saens, Strauss, and Weber.

TRUMPET

FRESHMAN:

Petit, Method. Studies for flexibility. Trumpet parts from orchestral works. Solos. Transposition.

SOPHOMORE:

Major, minor, and chromatic scales in rapid tempos.
Double and triple tonguing. Arban, Method. Selected solos.

JUNIOR:

Scales and arpeggios continued. Odd fingerings to facilitate the execution of difficult passages; appoggiaturas, trills. Arban, Method. Selected solos.

SENIOR:

Studies for the development of style and phrasing.
Arban, Method. Balay, Artistic Studies.
Paris Conservatory competition solos. Orchestral and Operatic solos.

TROMBONE and TUBA

FRESHMAN:

Studies by Vobaron, Belke, Adam, and Flanderin. Easy solos.

SOPHOMORE:

Solos by Gounod, Schubert, Massenet, Demersseman, Beethoven, Clodimir, and Bleger. Duets by Bleger, Vobaron, Labyo, Clodimir, and Dieppo. Fugues of Bach, transcription by Joannes Rochut.

JUNIOR:

Solos by Rousseau, Salzedo, Vidal, de la Mux, Demersseman, Guilmant, Chretien, Spinnelli, and Missa. Sonatas by Beethoven, Mozart, Haydn, transcriptions by Paul Delisse.

SENIOR:

Selected solos. Trios by Mozart, Haydn. Quartets by Adam, Meyerbeer. Beethoven, Grand Aria Symphonique.

PERCUSSION

FRESHMAN:

Exercises for Snare Drum, Bass Drum, Cymbals, and other accessories. Studies and solos for Orchestra Bells.

SOPHOMORE:

The Tympani: tuning, holding of tympani sticks. Roll exercises from Seitzer Tympani Method. The Xylophone: holding of hammers. Exercises. Major, minor scales and arpeggios. Selected solos.

JUNIOR:

More advanced exercises for Tympani, Bells, and Xylophone. Excerpts from standard orchestral compositions.

SENIOR:

Continuation of more advanced studies and technical exercises. Solo playing. Study of orchestral compositions as applied to radio, theatre, and symphonic orchestra playing.

Preparatory Department

The Preparatory Department of the Boston Conservatory of Music is open to both children and adults who are desirous of obtaining thorough musical training in the elementary grades. All instruction is given by regular members of the faculty and their assistants. The courses are specially designed to prepare students who are desirous of qualifying for admission to the degree, diploma, or certificate courses, and to provide instruction for others who may have only an avocational interest in music and wish to participate in this form of art expression.

Instruction is offered in voice, pianoforte, and all orchestral instruments. Courses in elementary theory, harmony, sight-singing, and ear-training are also given, and must be taken by those students who are preparing for admission to the courses leading to graduation. Students, interested in drama and the dance, may refer to the respective departments elsewhere in the catalog for a description of the work offered.

The length of time required for completion of the work prescribed in the different preparatory subjects cannot accurately be estimated, as much depends upon the age, ability, and interest of the individual student, as well as the subject and number of lessons taken weekly.

For the purposes of classification and examinations, the course material used in the instrumental subjects is outlined in two parts; that of voice, one part. Instructors may, at their discretion, substitute other equivalent material to that outlined, according to the needs of the individual student.

CHILDREN'S INTRODUCTION TO MUSICAL THEORY

Using music representative of various periods throughout history, this course introduces the child to solfeggio, sight-reading, rhythm, and the construction of the scales and chords.

VOICE

Students, under sixteen years of age, must first have an audition and conference with a member of the vocal staff before being accepted for voice study.

Part I:

Fundamentals of tone production.
Principles of breathing, and attack of tone.
Vocalization on the various vowels.
Boston Conservatory of Music, Thirty-six vocalises.
Easy songs in English.

PIANOFORTE

Part I:

Diller-Quaile Books; Concord Series of Pianoforte Books; Master Series for the Young, edited by Hughes; Foote, First Year Bach; Rebikov, Silhouettes. Studies by Czerny, Heller, Hanon, and others. Easy compositions by Bach, Handel, Mozart, Haydn, Schumann. Compositions

by MacDowell, Grieg, Schuett, Gretchaninoff, and Godovsky, Miniatures. Major and minor scales and arpeggios of the tonic triads to be played, parallel and contrary motion, in quarter notes, (M.M. quarter note 144).

Part II:

Studies by Loeschorn, Heller, Czerny. Bach, Two-part Inventions. Standard compositions of moderate difficulty by composers mentioned in Part I and by Schubert, Mendelssohn, Beethoven, Weber, Brahms, Chopin, Liszt, and Tschaikowsky. Major and minor scales in thirds, tenths, and sixths, to be played in sixteenth notes (M.M. quarter note 108). Chromatic and whole-tone scales. Arpeggios of tonic seventh, dominant seventh, and diminished seventh chords, to be played in all positions in sixteenth notes (M.M. quarter note 76).

VIOLIN

Part I:

Sevcik, Op. 6 Method Books I and II; Nadaud, Practical Scales; Ruth Laighton, Tunes and Technique Book I. Sevcik, Op. 6 Method Books III and IV; Sevcik, Op. 7 Preparatory Trill Exercises Book I. Selected Solos.

Part II:

Sevcik, Op. 6 Method Book VI; Sevcik, Op. 7 Book I continued; Sevcik, Op. 6 Method Book VII; Nadaud, Practical Scales continued. Sevcik, Preparatory Trill Exercises Book II; Dont, Op. 37 Etudes. Selected solos. Concertos: Vivaldi, A minor; Nardini, E minor, etc. Sight Reading.

VIOLA

Part I:

Bruni, Method for Viola; Tone production. Major and minor scales and arpeggios in two octaves. Easy solos.

Part II:

Major and minor scales and arpeggios in three octaves. Studies by Corelli, Kreutzer, and Mazas. Easy solos.

VIOLONCELLO

Part I:

Lee, Studies for Beginners Book I; Werner, Violoncello School Op. 43; Scales through two octaves. Easy pieces.

Part II:

Lee, Studies Part II and III; Studies by Dotzauer, Klengal, and others. Scales through three octaves. Concertinas by Romberg and Goltermann. Selected solos.

CONTRABASS

Part I:

Tone production; bowing on open strings. Progressive Studies. Diatonic and chromatic scales and broken triads in first position. Simandl, Doublebass Method.

Part II:

Simandl, Exercises with different bowings. Diatonic and chromatic scales in second and third positions.

HARP

Part I:

Snoer, Method Part I. Scales. Hasselmans, Three Little Solos.

Part II:

Boscha, Exercises and Studies. Pedal studies. Scales and arpeggios. Easy solos.

FLUTE

Part I:

Tone production; sustained tones; single tonguing. Scales. Altes, Method Part I.

Part II:

All major and minor scales. Exercises for development of tone. Double tonguing. Altes, Method continued. Easy solos.

OBOE

Part I:

Tone production; sustained tones. Major and minor scales in slow tempo. Barrett, Method Part I.

Part II:

Exercises for tone development. Barrett, Progressive Studies. All major and minor scales.

CLARINET

Part I:

Sustained tones; breath control; articulation; fingering. Scales and arpeggios. Klose, Method Vol. I.

Part II:

Klose, Method Vol. I continued. Scales and arpeggios. Studies in articulation. Selected solos.

BASSOON

Part I:

Tone production; breathing; sustained tones. Jancourt, Method for Beginners Part I. Major and minor scales slowly.

Part II:

Jancourt, Method for Bassoon continued. Bourdeau, Method Book I. Scales and arpeggios. Easy solos.

HORN

Part I:

Tone production; breathing; fingering. Hoffman, Method for Horn. Scales and intervals slowly.

Part II:

Major, minor, and chromatic scales and arpeggios. Double tonguing. Introduction of clefs used in transposition.

TRUMPET

Part I:

Breathing; attack; sustained tones; open tones; fingering. Scales and intervals slowly. Petit, Method.

Part II:

Petit, Method for Trumpet continued. Scales and broken chords. Selected solos. Transposition.

TROMBONE and TUBA

Part I:

Holding of instrument; breathing; sustained tones. Scales slowly. Dieppo, Method.

Part II:

Exercises in staccato, legato, and slurred playing. Scales and chords. Studies by Dieppo.

PERCUSSION

Part I:

Snare Drum; practical rudiments; holding of sticks; practice of roll. Clark, Drum Method.

Part II:

Snare Drum continued. Exercises in various rhythms. Bass Drum; Orchestra Bells. Sternberg, Practical Studies.

Calendar of Events, 1939-40

1939

OCTOBER
19—Faculty Recital, George C. Vieh, Pianist.

NOVEMBER
5—Orchestral and Choral program, Albert Alphin and David Holden, Conductors.
11—Exhibition of Floral paintings by Elfrida Le Huquet.

DECEMBER
17—Christmas Program, Orchestra and Chorus, David Holden, Conductor.
20—Christmas Party and Dance given by resident students.
21—Students' Recital.

1940

JANUARY
11—Exhibition of Paintings by Philip von Saltza.

FEBRUARY
4—Vocal Recital, Mary Churchill Reynolds, Soprano.
6—Mardi Gras Dance given by the men resident students.
12—Exhibitions of paintings, Massachusetts Art Project.
14—Valentine Party given by women resident students.
24—Orchestral and Choral Program, Albert Alphin and David Holden, Conductors.

MARCH
6—Recital: Ella Belle Davis, Soprano, from New York City.
9—Children's Recital, Preparatory Grades.
10—Faculty Recital, H. Wilfred Churchill, Pianist.

APRIL
16—Choral and Orchestral Program, David Holden, Conductor.
20—Exhibition of paintings and wood blocks by Ronald Slayton of Burlington, Vt.
21—Faculty Recital, Georg Fior, Pianist.

MAY
4—Annual Spring Formal given by Aeolian Sorority.
5—Faculty Recital, Margaret Holden, Pianist; Gaston Elcus, Violinist.
13—Exhibition, "Studies of Dancers," Erica Karawina.
24—Pianoforte Recital, Charlotte Disco (class of 1940).
28—Vocal Recital, Isidore Bouchard, Baritone (class of 1942).
31—Senior Recital, Katherine Shepherd, Pianist (class of 1940).

JUNE
2—Students' Recital.
6—Vocal Recital, Rand Smith, Baritone.
7—Faculty Recital, Trannie Yates Coburn, Pianist.
8—Recital: Pupils of the Preparatory and Intermediate Grades.
9—Pianoforte Recital, Palma Deneault (class of 1940).
11—Recital by pupils of Mme. Caroline Hudson-Alexander.
12—Students' Recital by pupils of Wellington Smith.
14—Commencement.

Regulations

All students are required to observe the regulations and to consult the Official Bulletin Board regularly; they will be held personally responsible for any consequences due to their remissness. Students living at the Conservatory residence must comply with the house rules and regulations.

A form of registration must be filled out and properly signed upon entrance by every student of the Conservatory; each student must pay a registration fee of one dollar.

Students will not be accepted for fewer than ten lessons in private instruction or a minimum of one semester in class instruction.

Private lessons missed, due to unavoidable absence, will be made up providing twenty-four hours' notice has been given to the Conservatory office. Private lessons falling on holidays will be made up. All lessons that are to be made up must be taken during the current school year.

A student who is absent more than one-ninth the number of class lessons per semester in a course will be required to make up the work by private lesson appointments for which an additional fee will be charged. If the absences are authorized by the office and the instructor, the work will be made up without charge. All unauthorized absences are recorded against the student's record and will affect his rating.

Candidates for the degree, diploma, and certificate are required to do their daily practice at the Conservatory when schedules and accommodations permit. Classrooms, studios, and practice rooms must be vacated by 10:00 P. M. daily.

All lessons must be taken in the Conservatory studios and classrooms. Students are not allowed to make appointments with instructors for lessons elsewhere.

Tuition fees are payable in advance in accordance with the registration agreement. An additional charge is made for late payment. In case of dismissal or withdrawal, no money can be refunded.

All business connected with the school such as the arrangement of lesson appointments, change of day or hours for appointment, payment of tuition, etc., must be attended to directly at the office.

Tuition

When schedules and accommodations permit, each student may be given the privilege of choosing his instructor in the major subject (voice or instrument). As the rates vary with the different instructors, so the tuition charges for the semester must necessarily vary according to the instructor elected for the major subject.

The estimated fees below are for a semester of twenty weeks and include all necessary private and class instruction as outlined in the respective courses. Tuition for full course students must be paid by the semester in advance.

	Minimum	Maximum
The Degree Course	$175	$250
The Diploma Course	$150	$225
The Certificate Course	$125	$200

For special students the tuition per semester of twenty weeks is as follows:

CLASS INSTRUCTION		hours weekly
Solfeggio	$25	2
Harmony	36	2
Analysis	36	2
Keyboard Harmony	18	1
Counterpoint I or II, each	40	2
Composition I	40	2
Orchestration I	20	1
Conducting I	36	1
Ensemble	15	2
Accompanying	18	1
Pianoforte Methods	18	1
Opera Class	25	2
Dramatic Art	15	1
Terminology and Musicography	12	1
History of Music	25	2
English I and II, each	25	3
Modern Languages, each	25	2
Fine Arts	25	2
Psychology	25	2
European History	25	2
History and Principles of Education	25	3
School Music Methods I, II, and III, each	36	2
Practice Teaching, I and II, each	36	..
Instrumental Class Methods	18	1
Theatre Arts Course	125	5
The Dance	54	2

PRIVATE LESSONS (one-half hour duration)	
Voice	$2, $3, $5
Coaching	$5
Pianoforte	$1.50, $2, $3, $5
Organ	$3
Harp	$3, $5
Flute, Oboe, Clarinet, Saxophone	$2, $3
Bassoon	$2.50, $3
Horn, Trumpet, Trombone, Percussion	$2, $2.50, $3
Violin	$1.50, $2, $3, $4
Viola	$2, $4
Violoncello	$2.50, $3, $3.50
Contrabass	$2, $3
Conducting, Composition, Orchestration	$3, $4, $5
Counterpoint, Formal Analysis	$3
Harmony, Keyboard Harmony	$2, $3
Solfeggio	$1.50, $2
Theatre Arts	$2, $3
The Dance	$2, $3, $5
Languages	$2

Candidates for the degree, diploma, or certificate are required to pay an additional fee of $12 on or before the fifteenth of May of their senior year.

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